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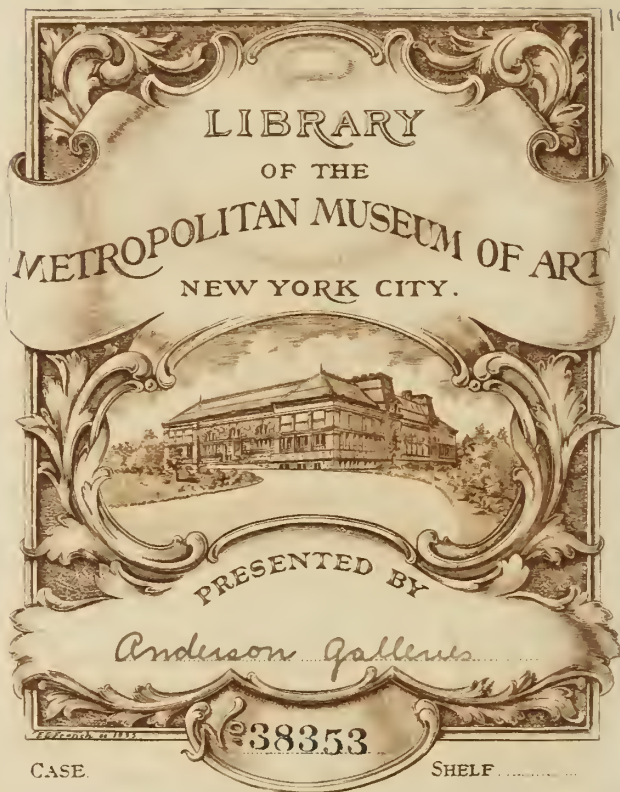


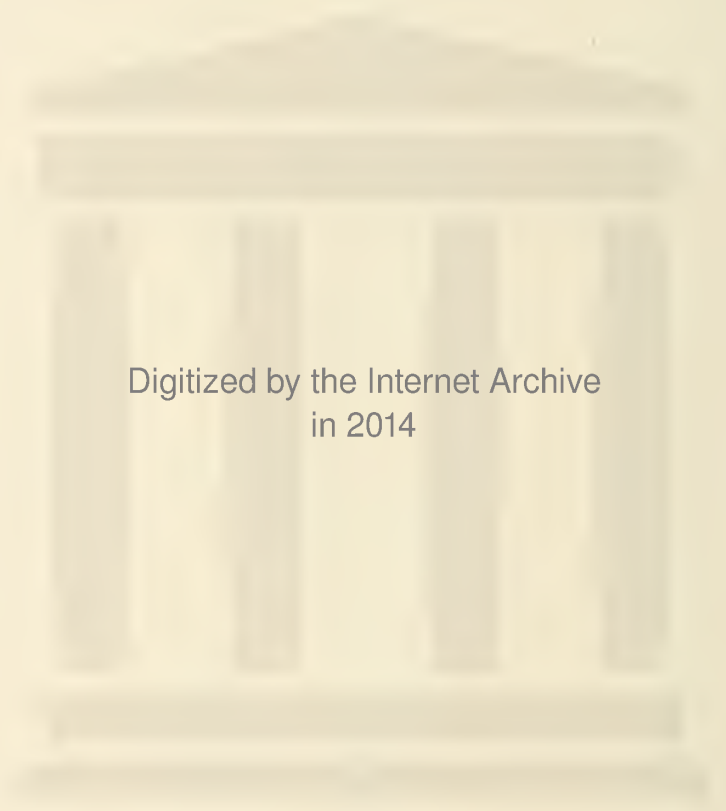
The Anderson Galleries

119.8

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1911-12





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A Private Collection of Prints

MAINLY

ENGLISH MEZZOTINT PORTRAITS BY VALENTINE GREEN, JOHN
RAPHAEL SMITH, JAMES AND THOMAS WATSON, WILLIAM
DICKINSON, JOHN FABER, AND THE LATER
ARTISTS, DEAN, WARD, S. W. REYNOLDS
AND TURNER

CONTAINING MANY RARE PROOFS AND STATES
UNDESCRIBED BY SMITH

FRENCH COLOR PRINTS OF THE EIGHTEENTH CENTURY BY
DEMARTEAU, DESCOURTIS, BONNET, ETC.

ENGLISH, FRENCH AND GERMAN ENGRAVINGS IN LINE,
AQUATINT AND STIPPLE BY BARTOLOZZI, STRANGE,
WILLE, NANTEUIL, MASSON AND EDELINCK,
MARIAGE, DE LAUNAY, GAILLARD AND
NUGENT

NEARLY ALL OF WHICH ARE APPROPRIATELY FRAMED

THE PROPERTY OF A WELL-KNOWN NEW YORK COLLECTOR

TO BE SOLD

MARCH 7 AND 8, 1912

THURSDAY EVENING, ... Lots 1-125

FRIDAY EVENING, ... " 126-247

BEGINNING AT 8.15 O'CLOCK

EXHIBITION FROM SATURDAY, MARCH 2, 1912

The Anderson Auction Company

MADISON AVENUE AT FORTIETH STREET

NEW YORK

TELEPHONE, BRYANT 7990

Conditions of Sale.

1. All bids to be **per Lot** as numbered in the Catalogue.
2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.
3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.
4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which the Anderson Auction Company will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.
5. To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.
6. All lots will be exposed for public exhibition in our Galleries before the date of sale, for examination by intending purchasers, and the Anderson Auction Company will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and make no warranty whatever, but will sell each lot exactly as it is, **without recourse**. But upon receiving before the date of sale expert opinion in writing that any lot is not as represented, the Anderson Auction Company will use every effort to furnish proof to the contrary, and in default of such proof the lot will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof for damage or injury occasioned by such declaration.
7. **Terms Cash.** Upon failure to comply with the above conditions any sum deposited as part payment shall be forfeited, and all such lots as remain uncleared after twenty-four hours from the conclusion of the sale, will be re-sold by either private or public sale at such time as the Anderson Auction Company shall determine, without further notice, and if any deficiency arises from such re-sale it shall be made good by the defaulter at this sale together with all the expenses incurred thereby. This condition shall be without prejudice to the right of the Anderson Auction Company to enforce the contract with the buyer, without such re-sale.
8. The Anderson Auction Company will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

THE ANDERSON AUCTION COMPANY,
MADISON AVENUE AT FORTIETH STREET,
NEW YORK.

Priced Copy of this Catalogue may be secured for \$1.00

LIST OF ILLUSTRATIONS

Mrs. Mary Hale, <i>by James Watson</i> ,	. . .	Frontispiece
Nancy Parsons, <i>by James Watson</i> ,	.	No. 174
Miss Jacob, <i>by J. Spilsbury</i> ,	. . .	No. 168
Helena Forman, <i>by William Pether</i> ,	.	No. 151

PRINCIPAL DIVISIONS

Line, Aquatint and Stipple Engravings,	Nos. 1-62
Color Prints, ...	Nos. 63-84
English Mezzotint Portraits,	Nos. 85-189
Unframed Prints, ...	Nos. 190-247

PREFACE.

THE great value of British Mezzotint Portraits in well-preserved early impressions is thoroughly appreciated by collectors. The copper-plate used in the process yields but few impressions and the lover of fine prints must often remain satisfied with examples lacking artistic beauty and value.

The sale of the following private collection of carefully selected prints gathered during the past twenty years in this country and abroad, offers an admirable opportunity to secure fine impressions of many rare prints, particularly of the beautiful women of a hundred or more years ago. Beginning with the mezzotints of Isaac Beckett (No. 196), of whom Sidney Colvin says that at the commencement of the Eighteenth Century he learned "to do work as good as any of the Dutchmen," the collection includes the prints of John Smith (Nos. 156 to 162), Kneller's favorite engraver, John Simon (Nos. 154 and 155) and John Faber, Jr. (Nos. 96 to 102), who brought to a close the Lely and Kneller period of English portraiture.

Few mezzotints were engraved between this period and 1750. Then James McArdell, a young Irishman lately come to London, produced over two hundred plates (see Nos. 134 to 141), thirty-seven of which are after Sir Joshua Reynolds, followed by Richard Houston (Nos. 128 and 129), Richard Purcell, gifted but dissipated, who sometimes worked under the name of Corbutt (Nos. 149 and 150), and William Pether, who is represented in the collection by a proof and a lettered impression of the portrait of Helena Forman, the youthful second wife of Rubens. An item of remarkable interest in the collection is the painting from which this mezzotint was engraved, showing how closely a

mezzotint reproduces the original painting, an object lesson rarely seen in this country. (See Nos. 151, 152 and 153.)

With Edward Fisher (Nos. 109 to 111), John Finlayson (Nos. 104 to 108) and James Watson (Nos. 174 to 180), we reach the period when the entire art world was influenced by the portraiture of Sir Joshua Reynolds, and nearly all fine prints are engraved after that artist. John Dixon, the last of the Irish-born mezzotinters, Thomas Watson (Nos. 181 to 185), brother of James, and William Dickinson (No. 89), also devoted most of their time to engraving after Reynolds. Richard Earlom (Nos. 91 to 95) proved the method adequate for landscapes, interiors and still-life, as well as portraits. He was closely followed by the master of English Mezzotint Engraving, Valentine Green, whose chief fame rests on his full-length portraits of women after Reynolds (see Nos. 113 to 122). Valentine Green's prints are rivalled by those of John Raphael Smith (Nos. 163 to 167), one of the most gifted artists in black-and-white of the Eighteenth Century. The collection includes also the work of Smith's pupils, John Dean (Nos. 88 and 202) and William Ward (Nos. 171 and 172), as well as the later artists, S. W. Reynolds (No. 229, 230) and Charles Turner, who practiced the art to its decline in the early part of the Nineteenth Century. The beautiful Louisa Manners of Turner, printed in colors, will be much admired (see No. 240).

The collection will also be found rich in examples of stipple, line and aquatint, in plain state and in colors, of the English and French Engravers of the period. There are about twenty-five Color Prints, mainly the charming series of the French Eighteenth Century Artists, Demarteau, Descourtis, Bonnet, Legrand, Mariage, and others. Bartolozzi's "Lavinia," printed in colors (No. 64), and his "Apotheosis of a Beautiful Young Woman" (No. 192), engraved in stipple, but not in colors, are representative prints of the period. With the exception of the last division of the sale, Nos. 190 to 247, the entire collection is framed.

A PRIVATE COLLECTION OF
**English Mezzotint Portraits and French
Color Prints**
OF THE EIGHTEENTH CENTURY

NOTE.—Every print described in this Catalogue is from the Private Collection of an old resident of New York City whose name we are not permitted to use.

FIRST SESSION.

Thursday Evening, March 7th, 8:15.

FRAMED LINE, STIPPLE AND AQUATINT ENGRAVINGS

BENOIT AUDRAN, The Elder.

French Engraver. 1661-1721.

1 THE DEFEAT OF PORUS.

MAGNANIMITY OF ALEXANDER TO PORUS.

ALEXANDER FORCES THE PASSAGE OF THE
GRANICUS.

THE BATTLE OF ARBELA.

ENTRY OF ALEXANDER INTO BABYLON.

ALEXANDER AT THE TENT OF DARIUS.

*Set of the six line engravings after Le Brun.
Oblong folio, and 4to. (6 pieces.)*

Line, Stipple and Aquatint

BENOIT AUDRAN, the Younger.

French Engraver. 1700-1772.

2 RETOUR DE CHASSE.

Young woman in three-cornered hat and flowing dress is seated on a bank caressing a dog. Near her are a string of game, gun and bag.

*Line engraving after A. Watteau. Folio.
Paris, n. d.*

JEAN JOSEPH BALECHOU.

French Engraver, pupil of Michel and Lépicié. 1715-1764.

3 [SISTER OF ANNE CHARLOTTE AVED: wife of the Painter.]

Seated, large hat, loose strings under the chin, holding a spinning wheel in her lap. Engraved verse of four lines underneath.

Line engraving after Aved. Small folio.

4 SAINTE GENEVIEVE, PATRONE DE PARIS.

Line engraving after Van Loo. Folio.

MAURICE BLOT.

French Engraver, pupil of St. Anbin. 1754-1818.

5 MONSEIGNEUR LE DAUPHIN ET MADAME, FILLE DU ROI.

The two children are seated on a grassy bank at the foot of a tree, holding a nest of young birds; the hat of the Dauphin lies on a bunch of flowers at their feet.

*Line engraving after Mme. Le Brun. Folio.
(1786.)*

* Fine impression of a scarce print.

LOUIS JACQUES CATHELIN.

French Engraver, pupil of Le Bas. 1739-1804.

6 JEAN PARIS DE MONMARTEL: Noted French financier.

Full-length, seated in a richly decorated room.

*Line engraving after De la Tour and Cochin.
Large folio.*

Line, Stipple and Aquatint

— COLINET.

French Engraver, flourished at the end of the 18th Century.

7 CAROLINE.

Pretty engraving of a young woman in 18th century costume seated at the foot of a tree on the bark of which is cut the words "Caroline."

Stipple engraving, slightly spotted. 4to.

JEAN DAULLE.

French Engraver. 1703-1763.

8 MARIE JOSEPHE REINE DE POLOGNE.

Full-length in Royal Robes, crown, orb and mace on table, standing near a stone balustrade.

Line engravings after L. de Silvestre, 1737.

JACQUES LOUIS DAVID.

French Engraver. 1739-1792.

9 PORTRAIT OF THE PAINTER AT WORK IN HIS STUDIO.

Aquatint. Proof Before All Letters. Large folio.

NICOLAS DE LAUNAY.

French Engraver, 1739-1792.

10 LA BONNE MERE.

Full-length, oval in engraved frame, the mother seated in a landscape prepares to wash the face of her little daughter who stands at her knee. A boy pours water into a basin at her side, and baby is asleep in the shade to the left.

Line engraving after Fragonard. Folio.

Line, Stipple and Aquatint

AUGUSTE BOUCHER DESNOYERS.

French Engraver. 1779-1857.

11 LES MUSES ET LES PIERIDES.

The Muses at the Pierian Spring, of which Pope said
"Drink deep or taste not."

*Line engraving after Buonacossi. Large folio,
1829.*

* Proof marked No. 5 with Desnoyers' stamp.

12 BELISAIRE: Proof with Desnoyers' stamp.

Line engraving after Gerard. Large folio. 1806.

GERARD EDELINCK.

Engraver, born in Antwerp, but worked in Paris. 1640-1707.

13 PHILIPPE DE CHAMPAIGNE.

Line engraving after Champaigne. Folio.

* One of the masterpieces of engraving.

C. S. & S. G. FACIUS.

French Engravers who worked in England. 1750-1800.

14 VENUS SLEEPING.

Venus asleep in a landscape.

*Stipple engraving after Titian. Folio. London,
1781.*

15 DANÆ.

Danæ on a couch, Cupid fleeing from the shower of
gold.

Stipple engraving after Titian. Folio. 1780.

ROBERT GAILLARD.

French Engraver. 1722-1785.

16 LE MESSENGER DISCRET.

Rural scene, young girl with basket of flowers and hat
at her side, preparing to send a letter by a dove.

Line engraving after Boucher. Folio.

Line, Stipple and Aquatint

JEAN NICOLAS LAUGIER.

French Engraver, pupil of Girardet. 1785-

17 LEONIDAS AT THE PASS OF THERMOPYLÆ.

Line engraving after David. Brilliant open letter proof. With an unframed engraver's trial proof of the same on India paper.

Large folio. (2 pieces.)

GIUSEPPE LONGHI.

Italian Engraver. 1756-1831.

18 LA MADDALENA DEL CORREGGIO.

Line engraving after Correggio. Folio. 1809.

LOUIS FRANCOIS MARIAGE.

French Engraver, flourished circa 1800.

19 ILS SONT D'ACCORD.

Two lovers seated by a table, she with a guitar, he with a book which he does not read, but holds listening to her playing.

Line engraving after Michel Garnier. Folio.

* The best-known and most sought for print of the engraver.

F. N. MARTINET.

French Engraver, flourished 1750.

20 BAL PENDANT LE CARNAVAL DE L'ANNÉE 1763.

The Ball Room at Versailles showing a Maypole Dance, with many figures.

Line engraving after A. Slodtz. Small folio.

JEAN BAPTISTE MASSARD.

French Engraver. 1740-1822.

21 THE BROKEN PITCHER.

Oval in engraved frame.

Line engraving after Greuze. Folio. 1773.

22 LA PLUS BELLES DES MERES (MADONNA AND CHILD).

Line engraving after Van Dyck. Folio.

Line, Stipple and Aquatint

RAPHAEL URBAIN MASSARD.

French Engraver, flourished 1800-1850.

23 HOMÈRE.

Homer, blind, standing with a youth on a rocky coast.

Line engraving after Gerard. Large folio. 1816.

24 THE SABINE WOMEN.

Very brilliant proof of one of the finest works of this celebrated engraver.

Line engraving after David. Large folio.

ANTOINE MASSON.

French Engraver. 1636-1700.

25 HENRI DE LORRAINE, COMTE D'HARCOURT.

Line engraving after Mignard. Large folio.

* A famous specimen of engraving known as the "Cadet à la Perle."

JEAN MATHIEU.

French Engraver, pupil of Longueil. 1749-1815.

26 LE SERMENT D'AMOUR.

Two lovers in a landscape in front of a tablet upheld by Cupids on which is inscribed "Serment d'Aimer."

Line engraving after Fragonard. Folio.

* One of the most charming and difficult prints to secure of the French Eighteenth Century Engravings.

JOHANN GOTHARD VON MULLER.

German Painter and Engraver, pupil of Wille. 1747-1830.

27 ST. CECILIA.

Line engraving after Domenichino. Folio.

* Very Beautiful Proof Before Title.

Line, Stipple and Aquatint

ROBERT NANTEUIL.

French Painter and Engraver, pupil of Philip de Champaigne. 1630-1678.

(See No. 225.)

28 **CHARLES MAURICE LE TELLIER.** Abp. of Rheims.

Line engraving dated 1672. Large folio.

29 **EMANUEL THEODOSIUS DE LA TOUR
D'AUVERGNE.** Cardinal de Bouillon.

Line engraving. Large folio.

NAPOLEON I.

30 **BATTLE SCENE.**

Napoleon with his Generals on the right; on the left a battery of artillery is advancing at a gallop; the whole of the background is occupied by the contending troops.

Aquatint (by Jazet?). Large folio. Framed.

T. NUGENT.

31 **MISTRESS SHERIDAN AND HER SON.**

Full-length as a Gypsy carrying her boy on her back with pitcher in right hand, standing near a spring, two donkeys behind her, landscape in the background.

*Stipple engraving after Hoppner. Large folio.
London, 1800.*

* Mrs. Sheridan was one of the Linley Sisters, famous English beauties, and wife of the dramatist and orator.

GILLES E. PETIT.

French Engraver. 1696-1760.

32 **LE MATIN:** La Dame a sa Toilette.
LE SOIR: La Dame allant au Bal.

Line engravings after Boucher. 4to. (2 pieces.)

* Charming Eighteenth Century French companion prints.

Line, Stipple and Aquatint

J. F. POLETNICH.

French Engraver. 1750-1780.

33 VENUS WITH QUIVER AND ARROWS.

Full-length nude, seated on clouds.

Line engraving after a drawing by Boucher.
Folio.

ROBERT POLLARD.

English Engraver. 1750-1810.

34 VIEW OF THE CHOR OF ST. PAUL'S, WITH THE
COURT OF ALDERMEN AND COMMON COUNCIL
OF THE CITY ON THANKSGIVING DAY, APRIL,
1789.

Aquatint after Dayes. Large folio. London,
1790.

* Open Letter Proof.

CARLO ANTONIO PORPORATI.

Italian Engraver, pupil of Wille. 1740-1816.

35 THE BATH OF LEDA.

Proof of the First State, with engraver's name only.

Line engraving after Correggio. Folio.

36 VENUS QUI CARESSE L'AMOUR.

Line engraving after Battoni. Folio.

* Superb impression of a charming print.

37 SUSANNE AU BAIN.

Line engraving after Santerre. Folio.

BARTHELMY ROGER.

French Engraver, pupil of Prud'hon. 1770-

38 OH LES JOLIS PETITS CHIENS!

Boy bringing dog and puppies to a little bare-footed
girl seated on a stone.

Stipple and line engraving after Prud'hon.
Folio.

* Proof before title.

39 MANGE, MON PETIT, MANGE.

Barefooted children with rabbits.

Line and stipple engraving after Prud'hon.
Folio.

Line, Stipple and Aquatint

— ROLLET.

French Engraver, flourished early 19th Century.

40 NAPOLEON SHOWING THE PORTRAIT OF THE
YOUNG KING OF ROME TO HIS TROOPS.

Aquatint after Bellangé. Large folio.

* Rare proof.

C. T. SCHULZE.

German Engraver, pupil of Wille. 1749-1819.

41 VENUS LIANT LES AILES DE L'AMOUR.

Venus binding the Wings of Love.

Line engraving after Mme. Le Brun. Folio.

WILLIAM SHARP.

English Engraver, pupil of Bartolozzi. 1749-1824.

42 LUCRETIA.

* Oval in rectangle.

*Line engraving after Domenichino. Folio.
London, 1759.*

43 VENUS ATTIRED BY THE GRACES.

*Line engraving after Guido. Folio.
London, 1759.*

JOHN K. SHERWIN.

English Painter and Engraver. 1746-1792.

44 MARY ISABELLA, DUCHESS OF RUTLAND.

Three-quarter length, seated with a book at an open
window looking on the sea.

*Line engraving after Reynolds. Folio.
London, 1791.*

Line, Stipple and Aquatint

R. STANIER.

Engraver, flourished in London, circa 1775.

45 DUCHESS OF RUTLAND.

Seated before a haystack, in milkmaid's costume, turban and feathers.

Stipple engraving after Stocker. Large oval folio.

* A proof before title, fine impression in dull brown.

SIR ROBERT STRANGE.

English Engraver. 1721-1792.

46 VENUS AND ADONIS.

In a landscape.

Line engraving after Titian. Large folio.

47 CHARLES I.

Full length, standing, in Royal robes, crown and orb on stone balustrade near which he is standing.

Line engraving after Van Dyck. Folio.

48 VENUS REPOSING AFTER A BATH.

Line engraving after Titian. Folio. 1768.

PAOLO TOSTI.

Italian Engraver, pupil of Bervic. 1788-1854.

49 VENUS AND ADONIS.

Venus sleeping in a landscape, Adonis and Cupids near.

Line engraving after Albano. Folio.

* The first state, engraved in 1816, under the direction of Bervic.



HELENA FORMAN, WIFE OF RUBENS, BY PETHER AFTER RUBENS.
(See No. 151.)

Line, Stipple and Aquatint

GUILLAUME VALLET.

French Engraver. 1636-1704.

- 50 ANNE MARIE LOUISE D'ORLEANS, DUCHESSE DE MONTPENSIER. Noted for her active participation in the politics of the time of the "Fronde."

Full bust, richly jewel trimmed dress, and pearl necklace.

Line engraving after Noret, 1670. Folio.

P. J. AUGUSTIN VALLOT,

Austrian Engraver, worked in Paris. 1796-1870.

- 51 THE DOG OF THE REGIMENT. After Vernet.

Artist's proof of the finished plate on India paper, before all letters. Also an unframed Engraver's Trial Proof of the same. (2)

- 52 THE BUGLER'S HORSE.

Line engraving after Vernet. Large folio. Proof before all letters.

- 53 THE BUGLER'S HORSE.

Engraver's Trial Proof, with Remarque and burin trial marks in the margin. Large folio. Unframed.

ANTHONY VAN DYCK.

Flemish Painter, and Engraver. 1599-1641.

- 54 CHARLES I. AND FAMILY.

Full lengths, seated on an open portico overlooking the sea.

Line engraving after Van Dyck. Folio.

* Proof before all letters.

CORNELIUS VISSCHER.

Flemish Engraver. 1618-1658.

- 55 LE JOUEUR DE VIELLE.

Line engraving after Ostade. 4to.

* Fine Proof Before the Title, slightly touched with India ink.

Line, Stipple and Aquatint

GIOVANNI VOLPATO.

Italian Engraver. 1738-1803.

56 MARRIAGE OF ALEXANDER AND ROXANA.

Line engraving after Raphael. Narrow folio.
(1772.)

JOHANN GEORG WILLE.

Engraver, born in Germany, worked in Paris. 1715-1808.

(See Nos. 244, 245, and 246.)

57 LOUIS PHELYPEAUX COMTE DE SAINT
FLORENTIN.

Nearly full length, seated before a secrétaire at a
window. Richly embroidered Court Dress.

Line engraving after Tocque. Large folio.

58 MUSICIENS AMBULANS.

Line engraving after Dietricy. Folio. 1764.

59 LA LISEUSE.

Old woman seated at window with Bible.

Line engraving after Dow. Folio.

60 INSTRUCTION PATERNELLE; or, The Satin Gown.

Line engraving after Terburg. Folio. 1765.

61 MORT DE CLÉOPATRE.

Line engraving after Netscher. Folio.

62 LES OFFRES RECIPROQUES.

Flemish interior with a woman offering a gauffre cake
to peasants outside the window.

Line engraving after Dietricy. Folio.

FRAMED PRINTS IN COLORS.

WILLIAM BARNARD.

English Mezzotint Engraver, worked about the beginning of the 19th Century.

63 THE WOODMAN.

The woodman, full-length, in the centre of a thicket, open country is seen through the trees in the background.

Mezzotint after S. Drummond. Folio. A trifle stained. London, 1801.

* Original Impression Printed in Colors.

FRANCESCO BARTOLOZZI.

English Engraver, born in Italy. 1735-1813.

(See Nos. 192 to 195.)

64 LAVINIA.

In the background a landscape where an old woman milks a cow, in the foreground is a little child carrying a pan of milk.

Stipple engraving after Gainsborough. Folio. London, 1798.

* Original Impression Printed in Colors.

LOUIS M. BONNET.

French Engraver, celebrated for his color printing. 1745-1793.

65 LOUIS XV. OF FRANCE.

Large bust in steel cuirass, with order round neck.

Mezzotint resembling a drawing. Folio.

* Very Fine Impression Printed in Colors.

Color Prints

COLOR PRINTS.

66 RUSTIC SIMPLICITY.

Exterior of a cottage, in the centre a young girl sits working with a skein of wool, behind her chair is a boy with bowl and spoon, the spire of a church seen in the distance over the tree-tops.

Stipple engraving. Oval folio.

* Proof Before Letters Printed in Colors.

67 THE FUGITIVE.

A queen seated by a cave in a forest is suckling her child with a deer.

Stipple engraving. Folio. Unsigned.

* Proof Before Letters Printed in Colors.

68 THE SAILOR'S STORY.

Kitchen interior, in the centre a sailor standing relates a tale to a group of people sitting and standing.

Mezzotint printed in colors by Singleton. Cut close and repaired. Folio.

69 THE ARTFUL TEASER.

Kitchen interior, a young woman seated feeds a cat with a saucer of milk; a young man leans over the back of the chair, and while pretending to whisper, pulls the cat's tail.

Stipple engraving. Oval folio.

* Proof Before Letters Printed in Colors.

GILLES DEMARTEAU.

French Engraver and Color Printer. 1730-1776.

70 PASTORAL.

A shepherdess seated in a landscape with Cupid and lambs.

Engraved in the crayon manner after Huet. 4to. Printed in colors.

71 THE SLEEPING SHEPHERDESS.

Similar engraving to the above. Unsigned, but probably by Demarteau.

4to, in colors.

Color Prints

CHARLES M. DESCOURTIS.

French Engraver distinguished for his color printing. 1753-1826.

72 LES ESPIEGLES.

Two young women bathing in a rocky stream are overlooked by two young men.

Aquatint after Schall. Folio.

* Fine Original Impression Printed in Colors. One of Descourtis' best plates.

73 DON QUIXOTE AND SANCHE PANZA MOUNTED ON THE WOODEN HORSE, and THREE OTHER SCENES FROM DON QUIXOTE.

*A series of four aquatints after Schall. 4to.
(4 pieces.)*

* Fine Original Impressions Printed in Colors.

— HONORÉ.

French Engraver, worked at the end of the 18th Century.

74 LA SERINETTE.

A young woman, partly draped, sits with a friend listening to a singing-bird musical box.

Aquatint after Boilly. Folio.

* Printed in Colors.

AUGUSTE LE GRAND.

French Engraver. 1765-1808.

75 LE BON-JOUR.

A group of children, just risen, embrace their mother.

Stipple engraving, printed in colors. 4to.

* The following five lots are similar engravings, each printed in colors, and form a series of very beautiful and charming prints.

76 LE TRAVAIL. Printed in colors.

77 LA RÉCOMPENSE. Printed in colors.

78 LA RÉCRÉATION. Printed in colors.

79 LA PÉNITENCE. Printed in colors.

80 LE PRIÈRE. Printed in colors.

Color Prints

JEAN MICHEL MOREAU.

French Painter and Engraver. 1741-1814.

81 THE DEPARTURE FROM THE OPERA.

Line engraving. Colored. 4to.

— PROT.

French Engraver, worked at the commencement of the 19th Century.

82 LES AMOURS À LA MAISON.

LES ANGES À L'ÉGLISE.

*Companion pictures. Stipple engravings after
Mallet. 4to. (2 pieces.)*

* Printed in Colors.

CHARLES TURNER.

English Engraver. 1774-1857.

83 THE FEMALE PEDLAR.

*Stipple engraving drawn and engraved by C.
Turner. Folio. London, 1805.*

* Fine Original Impression Printed in Colors.

JOHN WHESSEL.

English Engraver worked in the second half of the 18th Century.

84 PEACE.

WAR.

Companion pictures, the first representing the peace
of an English rustic home; the second the sudden call
to war.

*Stipple engravings after H. Singleton. Large
folio. London, 1798. (2 pieces.)*

* Original Impressions in Colors.

FRAMED ENGLISH MEZZOTINTS.

ISAAC BECKETT.

One of the earliest of English Mezzotint Engravers. 1653-1719.

- 85 LOUISE DUCHESS OF PORTSMOUTH. The notorious Louis de Queroualle, mistress of Charles II, and mother of the Duke of Richmond.

Full-length in royal robes standing by a table on which is a coronet.

Mezzotint after Kneller. 4to.

RICHARD BROOKSHAW.

English Mezzotint Engraver, worked in the middle of the 18th Century.

- 86 MISS CRIEUSE AND HER SISTER. (Elizabeth and Ann Crewe.)

Two young women, one on the right holding a basket of flowers, the other leans her left hand on the shoulder of the first.

Mezzotint after Reynolds. 4to.

CHARLES CORBUTT (See Purcell).

GEORGE DAWE.

English Mezzotint Engraver and Painter, buried in St. Paul's Cathedral.
1781-1830.

- 87 PLENTY.

A young woman, partly draped, pearl bracelet on arm and pearl ornament on bosom, holding a cornucopia of fruit.

Mezzotint after Rosalba. Folio. (London) 1771.

English Mezzotint Portraits

JOHN DEAN.

English Mezzotint Engraver, pupil of Valentine Green. 1750-1805.

(See Lot No. 202.)

88 PRIMROSE GIRL. (Mrs. Phoebe Hoppner, wife of the painter.)

A girl in low-cut dress, and large hat, with a basket of flowers on the right arm.

Mezzotint after Hoppner. Folio. London, 1785.

* This state of the plate with the title the "Primrose Girl" is undescribed by Smith.

WILLIAM DICKINSON.

English Engraver, worked for some time with Watson. 1746-1823.

(See lot 203.)

89 THE COUNTRY GIRL. (Mary Dickinson?)

Oval portrait of a young woman in a shawl and low-cut dress, with a broad-brimmed hat bent over the ears.

Mezzotint after Pcters. 4to. London, 1778.

ROBERT DUNKARTON.

English Painter and Mezzotint Engraver, pupil of Pether. 1744-1817.

(See lot 205.)

90 ILL PENSOROSO.

A full-length figure of a woman standing in a pensive attitude, right arm leans on the pedestal of a column; mountain and tree in the background.

*Mezzotint after Romney. Large folio.
London, 1771.*

* Said to be a portrait of Mrs. Yates the actress. The spelling of the title is noteworthy. This state not described by Smith.

English Mezzotint Portraits

RICHARD EARLOM.

English Mezzotint Engraver. 1743-1822.

(See lot 206.)

91 RUBENS' WIFE.

*Mezzotint after Rubens. Large folio.
London, 1782.*

* First State, with the arms without motto and the artists' names in scratched letters.

92 THE MISERS.

Seated at a table, on which is spread before them jewels and money. One is noting amounts in a book.

*Mezzotint after Quentin Matsys. Folio.
London, 1809.*

* Open Letter Proof.

93 PAIR OF FRUIT AND FLOWER PIECES.

Urns carved with classical figures in relief filled with roses, double poppies, and various flowers, some of which fall from the vases on heaps of grapes, pomegranates and other fruit. The medium shows mezzotinting used with wonderful skill in the texture of the flowers and fruit and the drops of dew seen among the petals.

*Mezzotint after Jan Van Huysum. Folio.
(2 pieces.)*

* This pair forms the most admired work in mezzotint of this character, said to be trial proofs.

94 THE LARDER.

The cook, holding up a dead hare, stands at one side of a table heaped with game, fish, fruit and vegetables; to the front a greyhound is smelling at a dead deer and a cat pulling at a string of birds.

Mezzotint after M. De Vos. Folio. London, 1775.

95 RUBENS' SON AND NURSE.

The boy has climbed on the table, which holds a large basket of grapes; the nurse, holding a tray, places her hand on his arm. At her feet are piled melons, artichokes and fruit.

Mezzotint after Rubens. Folio. London, 1785.

English Mezzotint Portraits

JOHN FABER, Junr.

Mezzotint Engraver, born in Holland, worked in London. 1695-1756.

(See lot 207.)

- 96 TERESIA CONSTANTIA PHILLIPS. Notorious Adventuress, referred to in Fielding's *Amelia*.

Three-quarter length standing, beside a column.

Mezzotint after Highmore. 4to. Slightly creased in the corners. Framed.

* A proof before letters. Rare in this state and apparently unknown to Smith.

- 97 MRS. MARGARET WOFFINGTON: "Peg Woffington," great Irish Actress, mistress of David Garriek.

Half-length, chaplet in her hair, holding a book on which is a figure of Shakespeare, standing in a landscape.

Mezzotint after Eccard. 4to. (London), 1745.

- 98 ETHELREDA, LADY TOWNSHEND. Leader of English society, often referred to by Walpole.

Half-length in oval, lace cap, pearl necklace of two rows, adjusting a lace scarf with both hands.

Mezzotint after Vanloo. Folio.

* The Extremely Rare First State of the plate, of which Smith states that only two other copies are known.

- 99 [MRS. WM. PAULETT—wife of the Seely, to the Archbishop of York.]

Half-length, Rubens hat, pearl earring, low dress, hands crossed on her lap.

Mezzotint after Vanderbank. 4to. (London, n.d.)

* FIRST STATE before the address was erased and before Bowles' name appears in the imprint. Bromley calls the print a portrait of the wife of Vanderbank, but it is doubtless correctly ascribed to Mrs. Paulett.

- 100 SERENISSIMA ET POTENTISSIMA CAROLINA, etc. (Caroline, Queen of George II.)

Half-length in oval, hair and dress trimmed with pearls, crown on head, right hand to shoulder holding a curl. Retouched plate with Faber's name erased.

Mezzotint after Kneller. 4to. London, J. Bowles (1727).

English Mezzotint Portraits

- 101 HER HIGHNESS PRINCESS LOUISA: Daughter of George II., wife of Frederick of Denmark.

Half-length, flowers in her hair and at her breast, low dress trimmed with lace.

Mezzotint after A. Pond. 4to. Slightly creased.

- 102 A WOMAN PARTLY DRAPED STANDING BEFORE A MIRROR.

Mezzotint after Mercier. Folio. London, 1739.

WILLIAM FAITHORNE.

— Son of the famous line engraver, devoted himself to engraving in mezzotint. 1656-1710.

(See lot 208.)

- 103 LADY GRACE GETHIN.

Pretty oval portrait of a young woman, half-length, low cut dress with jewelled clasps and bracelet.

Mezzotint after Dickson. 8vo.

* Lady Gethin was buried in Westminster Abbey and a beautiful monument erected to her.

JOHN FINLAYSON.

English Painter and Mezzotint Engraver. 1730-1776.

- 104 LADY BROUGHTON.

Half-length, profile to left, low-cut dress, chin supported by right hand and the right elbow resting on a stone table.

Mezzotint after Cotes. Large folio. London, 1772.

* First State with the artists' names in scratched letters and before title.

- 105 GERTRUDE, LADY VILLIERS.

Oval portrait, half-length, high dressed hair, double pearl earring, lace trimming to bodice.

Mezzotint after F. Calze. Large folio.

* Proof of a state earlier than any described by Smith, having the name of the engraver only.

English Mezzotint Portraits

- 106 MARIA, COUNTESS OF COVENTRY. One of the beautiful Miss Gunnings.
Full half-length in oval, low-cut dress, hair falling over left shoulder, string of pearls across bosom.
Mezzotint after C. Read. Large folio.
London, 1771.
- 107 MISS METCALF.
A pretty oval portrait of a child holding a dog with both arms.
Mezzotint after N. Hone. Large folio.
London, 1772.
* First State of the plate, before the title.
- 108 MISS WYNYARD. Sister of the Countess Delawarr.
Full half-length looking to front, right arm on square pedestal to left, in her hand a scroll with fanciful lettering.
Mezzotint after Reynolds. Large folio.
London, 1771.

EDWARD FISHER.

Mezzotint Engraver, born in Ireland. 1730-1785.

- 109 LADY ELIZABETH KEPPELL. Afterwards Marchioness of Tavistock.
Full-length standing decorating a bust with garlands, long embroidered silk dress; behind her is a negro woman attendant. The dress is that worn when Lady Keppell was bridesmaid to Queen Charlotte.
Mezzotint after Reynolds. Large folio. Framed.
- 110 LADY ELIZABETH LEE. Daughter of Earl Harcourt, one of Queen Charlotte's bridesmaids.
Seated in front of a tree, left arm resting on stone wall and the hand supporting the head.
Mezzotint after Reynolds. Large folio.
- 111 MRS. OLDFIELD, the celebrated comedian.
Nearly full-length standing with book in right hand.
Mezzotint after Richardson. Folio.

English Mezzotint Portraits

G. GRAHAM.

English Engraver, worked in the second half of the 18th Century.

- 112 CELIA LAMENTING HER DEAD SPARROW.
(Portrait of Mrs. Collier, wife of Capt. Collier, distinguished in the American Revolution, and later knighted.)

Mezzotint after Reynolds. Folio.

VALENTINE GREEN.

English Mezzotint Engraver. 1739-1813.

(See lots 210-211.)

- 113 PAMELA AND PHYLOCLEA.

Pretty oval portrait of two shepherdesses, in low-cut dresses, one of whom holds a bird's nest.

Mezzotint after Lely. 4to. London, 1777.

- 114 LADY ELIZABETH PENNYMAN AND CHILD.

Seated in front of a curtain and fluted column, child on lap, who is holding an apple.

*Mezzotint after Calce. Large folio.
London, 1772.*

* First State with the artists' names in scratched letters, and varying in the reading from the state described by Smith. No doubt an earlier proof of the First State unknown to Smith.

- 115 YOUTH.

A boy running towards the left, pointing with his left hand, a spotted dog accompanies him, landscape in the background.

Mezzotint after Kettle. Large folio.

* Proof Before All Letters.

- 116 YOUTH.

Another impression of the same with inscription.

- 117 MISS RAY. Mistress of Lord Sandwich. Murdered by the Rev. Mr. Hackman.

Three-quarter length seated with music book in hand.

*Mezzotint after Dance. Large folio.
London, 1779.*

* First State with the inscription in scratched letters.

English Mezzotint Portraits

- 118 MASTER JOSEPH GULSTON AND BROTHER.
(Joseph Gulston was a noted book and print collector.)

Two young boys in Vandyke costume, Joseph Gulston on the left extending his hand towards his brother, who holds a basket of flowers; landscape in the background.

Mezzotint after Cotes. Large oblong folio.
London, 1771.

* First State with the artists' names in scratched letters.

- 119 MRS. YATES. Tragic Actress.

As Melpomene, full-length.

Mezzotint after Romney. Large folio.

* Proof Before All Letters.

- 120 MRS. LE MAISTRE. Noted for her resemblance to Marie Antoinette.

Nearly three-quarter length, seated, leaning right arm on table, hair dressed high with veil and jewels, wreath of flowers round wrist.

Mezzotint after Calze. Folio. London, 1771.

* First State with the artists' names in scratched letters.

- 121 AGNETA YORKE. Wife of the Hon. C. Yorke, Lord Chancellor.

Three-quarter length, standing, looking to right, left hand on hip.

Mezzotint after Cotes. 4to.

* Proof Before All Letters.

- 122 MISS CATHERINE HUNTER. Known as "Kitty Hunter," mentioned by Walpole. Married Sir Alured Clarke, who served in the American Revolution.

Three-quarter length, leaning on table to right.

Mezzotint after Calze. Folio. London, 1771.

* First State with the artists' names in scratched letters.



MISS JACOB, BY JONATHAN SPILSBURY.

(See No. 168.)

English Mezzotint Portraits

PIERRE GIFFART.

French Engraver. 1648-1723.

123 LOUIS XIV OF FRANCE.

Bust facing to the right, in armor decorated with the fleur-de-lys; engraved within oval frame, at the base a tablet with historieal notice in French and Latin.

Line engraving. Large folio. Framed.

JOSEPH GROZER.

English Mezzotint Engraver. 1755-1797.

124 VISCOUNTESS DUNCANNON: Sister to her Grace the Dutcheess of Devonshire.

Half-length, hair dressed high and powdered, black silk mantle, bunch of roses pinned at her breast, seated in a landseape. The plate has been delicately colored by hand.

*Mezzotint after Reynolds. Folio.
London, Mch. 3, 1786.*

* Very little is known of the engraver who left less than twenty-five prints accredited to him, all of which were executed between the years 1786 and 1797, the date of his early death.

125 ANN YEARSLEY. The Bristol milkwoman and poet. Seated at a table, writing, large mob cap, left hand raised to face.

Mezzotint after Shiells. Large folio. Framed.

English Mezzotint Portraits

SECOND SESSION.

Friday Evening, March 8th, 8:15.

JOHANN JACOB HAID.

German Painter and Mezzotint Engraver, pupil of Ridinger. 1701-1767.

- 126 MARQUISE DU CHATELET. After Nattier.
LUDOVICA KULMIA (GOTTSCHED). After Hauss-
man.
Mezzotint portraits. (2 pieces.)

CHARLES H. HODGES.

English Mezzotint Engraver, and in later life a painter. 1764-1837.

- 127 MRS. WILLIAMS HOPE, OF AMSTERDAM.
Nearly full-length seated, facing the front, right
arm leaning on pedestal on which is a large vase.
Mezzotint after Reynolds. Folio. London, 1788.

RICHARD HOUSTON.

Mezzotint Engraver, born in Dublin, pupil of McArdell. 1721-1775.

- 128 HARRIET POWELL. Actress and Operatic Singer,
afterwards Countess of Seaforth.
Full half-length, seated in a chair, facing to left, and
partly to the front, lace cap and trimmings to dress,
holding and tuning a guitar.
*Mezzotint after Read. Folio. Fine impression,
but cut close. Framed.*

- 129 LADY GEORGE LENOX.

Seated in a room, curtain to right, sleeves of the
dress with broad lace, a dog under the right arm.

Mezzotint after Ramsay. Folio.

English Mezzotint Portraits

JOHANN JACOBY.

Engraver, born in Vienna, worked in London for a short time and returned to Austria. 1733-1797.

130 THE VIENNA ACADEMY OF FINE ARTS.

Interior view showing portraits of celebrated artists painting from the model.

Mezzotint after Quadal. Large folio. 1790.

* First state with name of painter and engraver in scratched letters.

HENRY KINGSBURY.

English Mezzotint Engraver, worked in the middle of the 18th Century.

131 MISS WILLIAMS.

Bust in oval, profile to left, hair dressed high with pearl comb.

Mezzotint; painted and engraved by Kingsbury. 4to.

ROBERT LAURIE.

English Mezzotint Engraver. 1755-1836.

(See Nos. 215, 216.)

132 MRS. FREDERICK. Celebrated beauty and wit.

Oval portrait, seated, quaint large conical hat, arms folded.

Mezzotint after Hamilton. Folio.

THOMAS LUPTON.

English Mezzotint Engraver, engraved plates for Turner's *Liber Studiorum*. 1791-1873.

133 MISS WILKINSON.

Mezzotint portrait after Clint. 4to.

English Mezzotint Portraits

JAMES McARDELL.

English Mezzotint Engraver, born in Ireland. 1729-1765.

(See No. 119.)

- 134 CATHERINE, COUNTESS EGMONT AND SON.
(The eldest son, represented here, became Baron Arden; her second son was Speneer Pereeval, the statesman assassinated by Bellingham.)

Three-quarter length, seated, with arms round her son, who is seated on a table holding a coronet.

Mezzotint after Hudson. Folio.

* Proof Before All Letters unknown to Smith.

- 135 LADY ANN DAWSON: afterwards Lady Dartrey and Viscountess Cremorne.

Three-quarter length, as Diana, standing in a landscape with spear and greyhound.

Mezzotint after Reynolds. Folio.

London (1754).

- 136 LADY MIDDLETON (Madam Jane Middleton).
Beauty of the Court of Charles II.

Standing in a landscape, hair in curls, pearls at her throat, loose robes, one hand holding fruit at her side.

Mezzotint after Lely. Folio.

London, E. Fisher, n. d.

* The famous Jane Middleton of whom John Evelyn wrote "a famous and indeed incomparable beauty, being not less frail than fair."

- 137 LADY GRAMMONT: "La Belle Hamilton," celebrated by Count Grammont.

Represented as St. Catherine, three-quarter length, seated, one hand holding loose robe to her bosom, the other holding a palm-branch, part of a broken wheel to left.

Mezzotint after Lely. Folio.

London, E. Fisher, n. d.

* One of the most famous of the Beauties of the Court of Charles II, painted by Sir Peter Lely.

English Mezzotint Portraits

- 138 LADY BOYD. Countess of Erroll.

As Diana with crescent in hair and spear in right hand, a greyhound by her side.

Mezzotint after Ramsay. Folio.

- 139 LADY CAROLINE RUSSELL: afterwards Duchess of Marlborough.

Three-quarter length, seated in a landscape, flower and pearls in her hair, pearl necklace, rose in her bodice, holding a King Charles spaniel in her lap.

Mezzotint after Reynolds. Folio. London, n. d.

* Second State before the inscription was altered to "Dutchess of Marlborough."

- 140 [LADY WITH LAMB: NELL GWYN.]

Three-quarter length, seated in a landscape, loose low-cut dress, feeding a lamb from her hand.

Mezzotint after Lely. Folio. (London) Jas. McArdeU, n. d.

* Described by Bromley and Granger as a portrait of Nell Gwyn, although it does not resemble other better-known portraits.

- 141 [MRS. ANN BASTARD: daughter of Thomas Worsley.]

Half-length in oval, hair dressed smoothly with pearl ornament, pearl earrings, low bodice, light cloak with sleeves.

[Mezzotint after Reynolds. 4to. n. d.]

HENRY MEYER.

English Engraver, nephew of Hoppner the painter, pupil of Bartolozzi.
1782-1847.

(See lot 221.)

- 142 MISS STEPHENS. Actress and singer, afterwards Countess of Essex.

Half-length seated, with letter in right hand.

Mezzotint after Harlow. Folio.

English Mezzotint Portraits

MEZZOTINTS.

(See lots 222, 223.)

- 143 [CHARLOTTE, QUEEN OF GEORGE III. (?)]
Oval frame on a stone base, containing a short half-length portrait turned to right and facing nearly to front, low-cut dress trimmed with fur, bunch of ribbon in bosom, pearl necklace, high-dressed hair with pearl ornaments.

Mezzotint Unsigned. Folio.

* Proof Before All Letters of a portrait not described by Smith.

- 144 MARIA, COUNTESS OF COVENTRY. One of the beautiful Miss Gunnings.

Half-length in oval, laced bodice, and hat and feather.

Mezzotint Unsigned. 4to.

- 145 [ENGLISH BEAUTY IN A RUBENS HAT.]

Bust looking to left, hands raised pulling the petals from a daisy. Trimmed close.

Mezzotint after Gainsborough. Large folio.

- 146 [THE JUDGMENT OF PARIS.]

Mezzotint (by Spilsbury). Large folio.

* Proof Before All Letters, after Rubens.

JOHN MURPHY.

English Engraver, born in Ireland. 1748—ca. 1820.

- 147 TITIAN'S SON AND NURSE.

Mezzotint after Titian. Large folio.

London, 1778.

JOHN POTT.

English Mezzotint Engraver. fl. 1750-1800.

- 148 LADY CHARLES SPENCER: Daughter of Lord Vere.
Half-length, low-cut loose robe, holding a black spaniel, landscape in the background.

Mezzotint after Reynolds. Folio. London, n. d.

English Mezzotint Portraits

RICHARD PURCELL.

Born in Dublin, worked in London, published plates under the name of Charles or Philip Corbutt. 1736-1765.

(See lot 228.)

149 SUMMER: One of the series of "The Seasons."

Three-quarter length, standing, hat and lace cap, apron full of ears of wheat and holding a bunch of the same, tambourine hung on the limb of a tree.

Mezzotint after R. Pyle. Folio. London, R. Sayer, n. d.

* Purcell, or Corbutt, as he often signed his prints, was a gifted artist but of the most dissipated habits. He fell into the hands of Sayer, and instead of doing the original work for which he was well fitted, spent most of his time copying the prints of McArdell, Watson and others.

150 MISS LEWIS: Mentioned by Walpole as Mlle. Lavergne, niece of M. Liotard.

Nearly three-quarter length, seated, laced bodice, crucifix suspended from a ribbon round her neck, holding an open letter.

Mezzotint after Liotard. Folio. London, R. Sayer, n. d.

PETER PAUL RUBENS.

Flemish Artist. 1577-1640.

151 PORTRAIT OF HELENA FORMAN, WIFE OF RUBENS.

A young girl, half-length, in shepherdess costume, with low-laced bodice which slips from one shoulder, looks at the spectator. She wears a straw hat looped up on the left side trimmed with flowers and ears of wheat, and holds a bunch of roses in the right hand, which grasps a shepherdess' crook over her shoulder.

Painting on canvas. Height, 29 inches; width, 24 inches.

* This is the painting engraved in mezzotint by William Pether in 1769 (see following lots Nos. 152, 153), with an inscription stating that the original by Rubens was in the possession of B. Bates, M.D., of Aylesbury. The features of the young girl resemble those of Rubens' youthful second wife, who so often appears in his paintings in various costumes.

The painting has also been ascribed on good authority to Paulus Moreelse, one of the best pupils of Mirevelt and a contemporary of Rubens.

(See Illustration.)

English Mezzotint Portraits

WILLIAM PETHER.

English Mezzotint Engraver. 1738-1821.

152 [HELENA FORMAN, Wife of Rubens.]

As a shepherdess, half-length, walking towards the left, a straw hat on her head trimmed with ears of wheat and a flower on the looped-up side, in her right hand is a bunch of flowers and a shepherd's staff slopes over her shoulder on the same side.

*Mezzotint after Rubens' painting just described.
Folio. London, 1789.*

* Magnificent Impression of the First State of the plate, before the title and with the names of the artists and the publication line in scratched letters. Extremely Rare.

153 HELENA FORMAN, Wife of Rubens.

The second state of the same, with the inscription.
Fine impression.

JOHN SIMON.

English Mezzotint Engraver, born in Normandy. 1675-1755.

154 THE PRINCESS ROYAL: Ann, Princess of Orange.

Three-quarter length, standing, in riding dress and hat in a landscape, right hand on hip, left elbow on bank.

Mezzotint after Mercier. Folio. n. d.

* First state, before the change in the title.

155 SARAH LADY PIERS.

Half-length, loose dress, leaning on her arms crossed on the table in front of her, hair plain with long hood or veil.

*Mezzotint painted and engraved by Simon.
Folio. n. d.*

JOHN SMITH.

English Engraver. 1654-1744.

(See Nos. 235, 236 and 237.)

156 MARY, QUEEN OF JAMES II.

Oval portrait, richly trimmed dress with jewels and pearls.

Mezzotint after Kneller. Folio.

English Mezzotint Portraits

157 MRS. CONWAI HACKETT.

Kneeling in a landscape, a lamb beside her.

Mezzotint after Riley. 4to.

158 THE COUNTESS OF SALISBURY.

Three-quarter length, in widow's dress, seated beneath a rock.

Mezzotint after Kneller. 4to.

159 [GRISELDA, COUNTESS OF MARCHMONT.]

Half-length in oval, hair in ringlets across right shoulder, loose cloak falling from shoulders.

Mezzotint after Kneller. 4to.

* Proof before title of a State undescribed by Smith, having Smith's address at the Lion and Crown (about 1706).

160 ANNA, WIFE OF FRANCIS KYNNEMAN.

Standing beneath a cliff, low-cut dress, long curl falling over left shoulder, landscape in background.

Mezzotint after Schalken. Folio.

161 BACCHUS AND ARIADNE.

Mezzotint after Titian. Folio. London, 1709.

162 CAROLINE, QUEEN OF GEORGE II.

Half-length in oval, pearl and jewel trimmed dress, crown on head.

Mezzotint after Kneller. 4to.

JOHN RAPHAEL SMITH.

163 THE VISIT TO THE GRANDMOTHER.

Mezzotint after Northcote. Large folio.

164 THE VISIT TO THE GRANDFATHER.

Companion to the preceding. *Mezzotint by E. Dayes after J. R. Smith. Large folio.*

165 MISS HARRIET POWEL. Actress and Operatic Singer, afterwards Countess of Seaforth.

Oval portrait, bust towards left, facing to front, high head-dress, ermine fur trimming to cloak.

Mezzotint after Peters. 4to. London, 1776.

* An undescribed state of Smith, No. 137.

English Mezzotint Portraits

166 THE HONBLE. MRS. DAMER.

Three-quarter standing with clasped hands, landscape in the background.

Mezzotint after Reynolds. Folio.

167 MISS CARTER.

Oval portrait, bust facing slightly to left, quaint high hat, hair in curls.

Mezzotint painted and engraved by J. R. Smith. 4to. London, 1777.

JONATHAN SPILSBURY.

English Mezzotint Engraver, flourished in the middle of the 17th Century.

168 MISS JACOB.

Three-quarter length, seated, facing to right, bare-headed, with pearls in the hair, necklace of pearls round the neck, low-cut dress, right elbow on arm of chair, and both hands grasp flowers in her lap.

Mezzotint after Reynolds. Folio. London, 1762.

* Magnificent impression. Extremely rare.

(See Illustration.)

CHARLES SPOONER.

Mezzotint Engraver, born in Ireland, died 1767.

169 LADY SELINA HASTINGS. Daughter of the Earl of Huntington.

Leaning on a balcony facing to the front, low-cut dress with flowers in bosom.

Mezzotint after Reynolds. Folio.

* Smith mentions that there are two plates of this print with Spooner's name as engraver, one with the address of J. Bowles and Son and the other with Sayer's name as publisher. This is the second named, scarcer than the first.

English Mezzotint Portraits

CHARLES TOWNLEY.

English Painter and Mezzotint Engraver. 1746—ca. 1800.

170 MRS. JENNY DEERING.

Nearly full-length, seated on the ground, low-cut dress, long hair falling over left shoulder, landscape in the background.

Mezzotint after Lely. Folio. London, 1787.

WILLIAM WARD.

English Mezzotint Engraver. 1766-1826.

171 THE DISASTER.

Lady and young girl entering from a French window opening on a landscape discover that the cat has overturned the cage and seized the canary.

Mezzotint after F. Wheatly. Folio. London, published by J. R. Smith, 1789.

172 MRS. POPE. Actress.

As Juliet, seated by a balcony, landscape in background.

Mezzotint after Shcc. Folio. London, 1804.

JAMES WATSON.

English Mezzotint Engraver, born in Ireland. 1740-1790.

(See Nos. 242-243.)

173 MISS STURT AND MASTER HUMPHREY STURT.

Half-length, Mary Sturt on the left, veil on head falling across left shoulder, placing a cloak around the boy who faces to front, with Vandyke lace collar and right hand to breast.

Mezzotint after Read. Folio. London for R. Sayer, 1771.

* First state before the title, with artists and imprint in scratched letters. Full margins.

English Mezzotint Portraits

- 174 NANCY PARSONS. (Mrs. Ann Horton, later Viscountess Maynard.) Famous Beauty and Actress.

Full-length, seated on a lounge, long flowing dress in Oriental style, and embossed Oriental belt round waist, right hand rests in lap, left arm is supported by a cushion behind a work-basket.

Mezzotint after Willison. Folio. London, 1771.

* Magnificent Proof with the names of the artists in scratched letters. Extremely Rare.

(See Illustration.)

- 175 MRS. MARY HALE. Wife of Gen. John Hale.

As L'Allegro, full-length, dancing towards the right over the grass, accompanied by children playing, peasants dancing in the landscape at the background.

Mezzotint after Reynolds. Large folio. Framed.

* A Very Fine Impression of a Very Beautiful and Rare print.

(See Frontispiece.)

- 176 THE RT. HONBLE. LADY SUSAN O'BRIEN.

Half-length, in oval frame, facing front, low gown with wide sleeves, black lace cape, hand to cheek, leaning on the balcony.

Mezzotint after F. Cotes. Folio. London, 1776.

* A very beautiful impression.

- 177 [PRINCES GEORGE AND FREDERICK:] Afterwards George IV and the Duke of York.

Three-quarter length, standing, with a dog. Prince George holding a rod twined with leaves and berries, his arm round the shoulder of his little brother, who fondles the dog.

Mezzotint after Read. Folio.

* First state before any inscription.

- 178 MISS [THEODOSIA] MAGILL.

Half-length seated in a landscape, pearls in her hair, loose dress with sash, right hand holding a book in her lap.

Mezzotint after Reynolds. Folio. [London, 1765.]

* Painted and engraved the year of her marriage to Sir John Meade, afterwards Earl of Clanwilliam.

English Mezzotint Portraits

- 179 MISS [JULIA] BOSVILLE: Beauty of the Court of George III.

Half-length, seated, hair dressed high with pearls and lace, flowered sleeve, string of pearls at bosom, leaning cheek on right elbow.

Mezzotint after Reynolds. Folio. London, 1775.

- 180 BELL, COUNTESS OF SEFTON.

Oval frame, hair dressed high with pearls and lace, fringed collar, low-cut muslin gown, string of pearls across left shoulder.

Mezzotint after Reynolds. Folio. London, 1771.

THOMAS WATSON.

English Mezzotint Engraver. 1750-1781.

- 181 MADAME DE BARRE: Mistress of Louis XV.

Half-length in oval, dress cut to a point in front and edged with lace, hair dressed high with plait across right shoulder.

Mezzotint after Drouais. Folio. London, 1771.

- 182 THE HON. MRS. PARKER: Beauty of the Court of George III.

Full-length, profile to right, hair dressed high with curls, muslin lace trimmed gown, loose robe over left shoulder, leaning on a pedestal in a landscape.

Mezzotint after Reynolds. Folio. London, 1773.

* One of the rare full-length portraits of famous beauties after Reynolds whose influence prevailed over all others for a generation.

- 183 [POLLY KENNEDY]: An admired demi-monde beauty of Irish birth.

Three-quarter length, seated, looking to right, hair dressed high with pearl comb, necklace of jewels, low-cut flowered muslin gown, over which is a fur-lined brocade robe with tight sleeves, right hand raised, holding a handkerchief.

Mezzotint after Reynolds. Folio. London, 1771.

* Reynolds wrote of the famous beauty, "her face has more grace and dignity than anything I have ever done."

English Mezzotint Portraits

184 [FRANCES, LADY WHITMORE.]

Three-quarter length, seated in a landscape, pearl earrings, and string of pearls at her throat, left hand holding a scarf to her bosom, hair in curls.

[*Mezzotint after Lely. Folio. London, 1778.*]

* First state before any inscription. No. 1 of the set of six plates forming Lely's "Beauties of Windsor." The portrait is said by Walpole to be that of Anne Hamilton, a notorious beauty of the Court of Charles II.

185 [MRS. CREWE: Frances Ann Greville.] Brilliant leader of fashion.

Seated in a landscape reading a book, lapdog at her feet and several lambs near.

[*Mezzotint after Reynolds. Folio. London, 1773.*]

* Magnificent velvety impression. Reynolds mentions Mrs. Crewe as a sitter in 1767 in his note-book.

JAMES WILSON.

English Mezzotint Engraver. 1735-1780.

186 [WILLIAM, LORD NEWBOTTLE, AND SISTER.] Children of the Earl of Ancrum, the first becoming Marquis of Lothian.

Oval; on the left the boy holds out his hand for a dove that is held by his sister; heavy curtains in the background.

Mezzotint. Folio.

* Proof before all Letters not mentioned by Smith. A copy of the similar print by Valentine Green.

JOHN YOUNG.

English Mezzotint Engraver, pupil of J. R. Smith. 1755-1820.

187 HENRY JOHNSTON. Supposed to be Henry Erskine Johnston, the actor.

Full-length, in the uniform of the corps of "Loyal North Britons," standing in a landscape.

Mezzotint after Owen. Large folio. London, 1804.

* Very Fine Inscribed Proof.



NANCY PARSONS.

(See No. 174.)

English Mezzotint Portraits

188 THE FLOWER GIRL.

A young girl in a mob cap has a basket of flowers on her right arm, and holds one in her hand.

Mezzotint after Zoffany. Folio. London, 1785.

* Open Letter Proof.

189 THE OYSTER GIRL.

A girl in a mob cap holding a shallow tub of oysters.

*Mezzotint after J. G. Huck. Folio.
London, 1786.*

* See also No. 247, another impression, unframed.

UNFRAMED PRINTS:
MEZZOTINTS, LINE, STIPPLE, AND AQUATINT
ENGRAVINGS.

JEAN JACQUES AVRIL.

French Engraver, pupil of Wille. 1744-1831.

190 MADAME VIGEE-LEBRUN. The painter.

*Line engraving after her own portrait. Folio.
1797.*

JEAN JOSEPH BALECHOU.

French Engraver, pupil of Michel and Lepicie. 1719-1764.

191 LE GOUT.

Line engraving. Folio.

* Proof Before All Letters.

FRANCESCO BARTOLOZZI.

The most famous of the stipple engravers. 1730-1813.

192 APOTHEOSIS OF A BEAUTIFUL YOUNG WOMAN.

Stipple engraving after W. Peters. Large folio.

Unframed Mezzotints, Color Prints, etc.

BARTOLOZZI SCHOOL.

193 SOPHIA WESTERN.

Stipple engraving printed in brown. 8vo. Open Letter Proof.

194 ANIMAL AFFECTION. Engraved by James Godby after W. Miller.

Stipple engraving. Folio. 1799.

195 PORTRAIT OF FRANCIS BARTOLOZZI, THE Engraver. After Artaud.

Stipple engraving by Pastorini and P. W. Tomkins. Folio. 1803.

ISAAC BECKETT.

One of the earliest English engravers in mezzotint. 1653-1719.

196 THE RIGHT HONBLE. MARY FEILDING.

Three-quarter length, seated, six pearl clasps down the front of the dress, right arm on pedestal.

Mezzotint after Lely. 4to.

JOSIAH BOYDELL.

English Painter and Engraver, nephew and partner of John Boydell. 1752-1817.

197 JANE, DAUGHTER OF LORD WENMAN.

Standing beside a cliff, low-cut dress, tulip in right hand.

Mezzotint after Vandyke. Folio. London, 1779.

ALEXANDRE CHAPPONIER.

French Engraver, born in Geneva. 1753-1824.

198 PRELUDE DE NINA.

Stipple engraving after Boilly. Folio.

* Mentioned by Beraldi as one of Chapponier's best plates.

Unframed Mezzotints, Color Prints, etc.

THOMAS CHEESMAN.

Stipple Engraver, pupil of Bartolozzi. 1760-1835.

199 THE REVERIE. After Reynolds.

Stipple engraving. Open Letter Proof. 4to.

SAMUEL COUSINS.

The most distinguished of the English 19th Century engravers.
1801-1887.

200 [TURN AGAIN WHITTINGTON.]

A young boy with bundle carried by a stick over his left shoulder listens to the chimes of a distant church.

Mezzotint after James Sant. Folio.

* Proof Before All Letters on Unmounted India Paper.

HENRY DAWE.

English Mezzotint Engraver. 1790-1848.

201 COTTAGE CHILDREN.

BOYS AND DOGS.

*Mezzotints after Gainsborough. 4to.
London, 1824. (2 pieces.)*

JOHN DEAN.

English Mezzotint Engraver, pupil of Valentine Green. 1750-1805.

202 THE RIGHT HONBLE. LADY GERTRUDE FITZPATRICK.

As Collina. A delicate and charming print of a little child walking over a hill top, hands clasped in front, dress tucked up.

*Mezzotint after Reynolds. Folio.
London, 1782.*

Unframed Mezzotints, Color Prints, etc.

WILLIAM DICKINSON.

English Engraver, worked for some time with T. Watson. 1746-1823.

203 THE INFANT SAMUEL.

Mezzotint designed by John Dean (after Reynolds). Folio. London, 1805.

PIERRE IMBERT DREVET.

French Engraver, pupil of Pierre Drevet. 1697-1739.

204 ADRIENNE LE COUVREUR. French actress, beauty and mistress of Marshal Saxe.

As Cornelia. Half-length, in oval frame on pedestal, holding and weeping over the urn with the ashes of Pompey.

Line engraving after Coypel. Folio.

* Fine impression of one of the masterpieces of this engraver.

ROBERT DUNKARTON.

English Painter and Mezzotint Engraver. 1744-1817.

205 LADY PHILADELPHIA WHARTON.

Three-quarter length, sitting below a cliff, low-cut dress, chains of jewels round waist, flowers in left hand resting in lap.

*Mezzotint after Vandyke. Folio.
London, 1781.*

RICHARD EARLOM.

English Mezzotint Engraver. 1743-1822.

206 REMBRANDT'S WIFE.

An elderly lady seated, hood over head, hands folded in lap.

*Mezzotint after Rembrandt. Folio.
London, 1777.*

* When Earlom engraved this, the painting was in the Houghton Gallery, and at the dispersal of that collection was purchased by the Empress Catherine and is now in the Hermitage, St. Petersburg. Although now recognized as a genuine Rembrandt painting, it is not considered to be a portrait of the wife of the painter.

Unframed Mezzotints, Color Prints, etc.

JOHN FABER, Jr.

Mezzotint Engraver, born in Holland, but worked in London. 1695-1756.

207 MISS HOARE.

A pretty mezzotint of a young girl deeply interested in looking at a picture book.

Mezzotint after W. Hoare. 4to.

* Brilliant Impression of the First State, before the address of Sayer.

WILLIAM FAITHORNE.

Son of the famous line engraver, devoted himself to mezzotint engraving. 1656-1710.

208 THE HONBLE. MARIAMNE HERBERT.

Half-length, facing nearly to front, long hair with curls falling on left shoulder, low-cut dress trimmed with pearls.

Mezzotint after Kerssaboorn. 4to.

JOHANN JOSEPH FREIDHOF.

German Engraver, pupil of Huck. 1768-1818.

209 DIE ENTFUHRUNG.

Maiden carried off from her companions on shore by a sea-monster, who is preceded by two young sea-gods playing on musical instruments.

Mezzotint after Albani. Folio. Open Letter Proof.

VALENTINE GREEN.

English Mezzotint Engraver. 1739-1813.

210 MISS STUART.

Half-length in oval frame, turned to left and slightly to the front, her left hand is raised supporting the chin.

Mezzotint after Willison. Folio. Margins cut close.

211 THE ANNUNCIATION. An interior with the Virgin seated on the left reading; the angel approaches from the right with a lily.

Mezzotint after Barocci. Folio. London, 1778.

* Proof before Title with the Arms.

Unframed Mezzotints, Color Prints, etc.

JOHN GREENWOOD.

1727-1792.

- 212 [A GIRL WITH A LIGHTED CANDLE AT A WINDOW.]

Mezzotint after N. Verkolje. 4to.

* Proof Before All Letters, from the Weston collection, with stamp.

JACQUES GRIGNION, LE VIEUX.

French Engraver, worked in the second half of the 17th Century.

- 213 CHARLES DE VALOIS, DUC D'ANGOULÈME.

Natural son of Charles IX and Marie Touchet.

Large bust in an engraved border by Chauveau of trophies and galleys.

Line engraving after Mignard. Folio.

WILLIAM HUMPHREYS.

Engraver, born in Dublin, worked in America and England. 1794-1865.

- 214 THE COQUETTE.

Line engraving after Reynolds. Open Letter Proof. Folio. 1849.

ROBERT LAURIE.

English Mezzotint Engraver. ca. 1750-1836.

- 215 DAVID SIMPLE: The Lovely Cynthia and the rest of the Company join in entreating the Man to use his Wife better.

Interior with group of six people. A scene from Fielding's novel.

Mezzotint after Singleton. Title in Open Letters. Folio. London, 1788.

- 216 MASTER JOHN BURGESS HAFLEY.

Portrait in oval of a child, half-length, turned towards the left.

Mezzotint after Foldson. 4to. London, 1777.

Unframed Mezzotints, Color Prints, etc.

AUGUSTE LE GRAND.

French Engraver. 1765-1808.

217 **LE DESIR DE L'AMOUR.**

Line engraving after Schall. Folio. Colored.

BERNARD LEPICIÉ.

French Engraver, pupil of Mariette. 1699-1755.

218 **CHARLOTTE DESMARES.** French actress, as Thalia.

Line engraving after Coypel. Folio.

JAMES McARDELL.

Born in Dublin, 1729, worked in London and died there, 1765.

219 **LADY FORTESCUE.**

Seated resting against a bank, pearls in hair, veil falling over left shoulder.

Mezzotint after Reynolds. Folio.

G. MAILE.

English Engraver, worked in the early part of the 19th Century.

220 **MISS O'NEILL:** Actress, later Lady Beecher.

In the character of Juliet, full-length, leaning on a balcony.

*Mezzotint after G. Dawe. Large folio.
London, 1616.*

* Open Letter Proof. Very fine impression.

HENRY MEYER.

English Engraver, nephew of Hoppner the painter, pupil of Bartolozzi.
1782-1847.

221 **MANUELLA SANCHE, THE HEROINE OF SARGOSSA.**

In military costume, standing, with right hand on a cannon.

Mezzotint after L. Hoppner. Folio. London, 1811.

* Very fine impression, with the title in Open Letters.

Unframed Mezzotints, Color Prints, etc.

MEZZOTINT.

222 LADY HARRIOTT GROSVENOR.

Half-length in oval, bare-headed, pearl earring and pearls in low-cut dress.

Mezzotint unsigned. 4to. London: Carington Bowles, n. d.

* Undescribed by Smith.

223 SUMMER. By J. S. Negges. P. Mercier, pinxt.

PORTRAIT OF A YOUNG WOMAN IN A LAND-SCAPE. From a painting by J. Porter.

A RUSSIAN LADY. By C. Corbutt (R. Purcell) after Ramsay.

(Three pieces.)

CARLO DOMENICO MOLINY.

224 LA BELLE SOURCE. (La belle-sœur de M^{de} De Pompadour).

Line engraving after Nattier. Folio.

ROBERT NANTEUIL.

French Engraver. 1630-1678.

225 CARDINAL DE MAZARIN.

Line engraving dated 1656. Folio.

GEORGE HENRY PHILLIPS.

226 DUCHESS OF SUTHERLAND.

The popular painting generally known as the Countess Gower.

Mezzotint after Lawrence. 4to. London, 1844.

* Script Letter Proof.

227 THE COUNTESS OF WILTON.

Companion to the above.

Mezzotint after Lawrence. 4to. London, 1838.

* Script Letter Proof.

Unframed Mezzotints, Color Prints, etc.

RICHARD PURCELL.

Born in Dublin, worked in London, published plates under the name of Corbutt. 1736-1765.

- 228 LADY FENOULHET. (Miss Nancy Day.) Noted beauty, married Sir Peter Fenoulhet.

Seated facing to front, quaint conical shaped hat, large muff, a drawn curtain in the background.

Mezzotint after Reynolds. Folio.

SAMUEL W. REYNOLDS.

English Mezzotint Engraver, pupil of W. Hodges and J. R. Smith. 1773-1835.

- 229 MADAME VESTRIS. (Mrs. C. J. Mathews.) Noted actress and singer.

As Mrs. Page, in "The Merry Wives of Windsor," full-length, in a garden.

Mezzotint after Samuel Lover. Folio.
London, 1826.

* Script Letter Proof.

- 230 HEBE.

On the right a half-length of a young woman partly draped, who holds a chalice with her left hand to an eagle on the left.

Mezzotint after Reynolds. 4to. Margins cut close.

LOUIS SAILLIAR.

French Stipple Engraver, worked in London. 1748-1795.

- 231 HELENA FORMAN, WIFE OF RUBENS.

Stipple engraving after Vandyck. Folio.

* Proof Before Title.

WILLIAM SAY.

English Mezzotint Engraver, pupil of J. Ward. 1768-1834.

- 232 MRS. PARKER.

Mezzotint after Owen. Folio.

Unframed Mezzotints, Color Prints, etc.

NICCOLO SCHIAVONETTI.

Stipple Engraver, born at Bassano, worked in London. Died 1810.

233 [VISCOUNTESS ST. ASAPH.]

Stipple engraving after Mee. 4to.

* India Proof Before All Letters, with the names of the painter and engraver only.

PIERRE SIMON.

French Engraver. 1640-1710.

234 JOACHIM DE SEIGLIÈRE. Treasurer-general of the Duc d'Orleans.

Line engraving after Mignard. Large folio. 1676.

JOHN SMITH.

English Mezzotint Engraver. 1652-1742.

235 MRS. CARTER.

Nearly full-length, seated on a bank in a landscape.

Mezzotint after Kneller. Folio.

236 MISS VOSS. Protégé of Sir Godfrey Kneller.

As St. Agnes with a lamb.

Mezzotint after Kneller. Folio.

237 HIS HIGHNESS THE DUKE OF GLOCESTER.

Eldest son of Queen Anne, died in youth.

A child with Prince of Wales feathers in hair, seated on a curtain.

Mezzotint after Kneller. Folio.

[HENRY] SPICER.

English Engraver, executed very few plates, worked about the middle of the 18th Century.

238 BARBARA, COUNTESS OF COVENTRY.

Mezzotint after Reynolds. Folio.

Unframed Mezzotints, Color Prints, etc.

JONATHAN SPILSBURY.

English Mezzotint Engraver, worked in the second half of the 18th Century.

239 THALIA.

*Mezzotint after Angelica Kauffman. Folio.
London, 1770.*

CHARLES TURNER.

English Engraver, executed Turner's Liber Studiorum plates.
1774-1857.

240 LOUISA MANNERS, COUNTESS OF DYSART.

Nearly full-length, in peasant dress, large straw hat tied beneath chin, right hand raised to waist, landscape in background.

Mezzotint after Hoppner. Folio. Margins cut close.

* A Very Rare Original Impression Printed in Colors.

BERNARD VOGEL.

German Engraver, worked at Augsburg. 1683-1737.

241 PORTRAIT OF A LADY.

Facing to left, fan in hand, embroidered bodice.

Mezzotint after Kupezky, 1735. Folio.

JAMES WATSON.

English Mezzotint Engraver, pupil of McArdeil. 1740-1790.

242 LORD CHIEF BARON WANDESFORD. Lord Justice of Ireland, 1636-1639.

Seated in a chair, in legal robes with ruff.

Mezzotint after Vandyke. Folio. London, 1778.

243 MISS THELLUSON.

Mezzotint after Falconet. Folio.

Unframed Mezzotints, Color Prints, etc.

JOHANN GEORG WILLE.

Engraver, born in Germany, worked in Paris. 1715-1808.

244 LES DELICES MATERNELLES.

Line engraving after P. A. Wille. Very fine Proof of the Second of Four States, with the title and arms only. Folio.

245 LES SOINS MATERNELLES.

Line engraving after P. A. Wille. Folio. Companion plate to the preceding.

246 PETITE ECOLIERE.

Line engraving after Schenau. 4to.

* With collector's stamp.

JOHN YOUNG.

English Mezzotint Engraver, pupil of J. R. Smith. 1755-1825.

247 THE OYSTER GIRL.

A girl in a mob cap, holding a shallow tub of oysters.
Mezzotint after J. G. Huck. Folio. London, 1786.



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